EXHIBITION

Jay Critchley Michelle Fornabai Benjamin Gianni & Mark Robbins Rocco Giannetti Blake Goble & Robert Ransick Paul Haslhofer & Greg Tuck Gordon Brent Ingram & Martha Judge Tom Kalin Adam Kuby Jürgen Mayer Brian McGrath Mitchell Owen & Charles Renfro REPO History Maura Sheehan Exhibition designed by: Paul Lewis, Peter Pelsinski & Marc Tsuiumaki from Operatives

June 18 — July 31 Gallery Hours: Tuesday—Saturday 11-6PM Opening Reception: June 18, 6-8PM

PANEL DISCUSSIONS

June 19 Sunday 1PM \$8

BEATRIZCOLOMINA DENNISL, DOLLENS CINDIPATTON EVEKOSOFSKY SEDGWICK HENRY URBACH MARK WIGLEY

July 9 Saturday 4PM \$8

EXHIBITING ARTISTS & ARCHITECTS AND SELECTED WRITERS

Panel Discussions are at Cafe Architettura (25 Clevland Place, near Spring & Lafayette). Rservation Required: 212. 431. 5795

STOREFRONT

ART AND ARCHITECTURE

97 KENMARE STREET. NEW YORK. NY. 10012. U.S.A. 212 431 5795

MORE QUEER

IMAGING AIDS: DIAGNOSIS

SOCIALLY PROMINITED SITES OF THE BODY ARE REPRESENTED AS BNACES FOR RE-EXAMENATION TO DESPUTE THE CLAIMED OBJECTIVE TY OF SCIENCE AND MEDICINE. THE SUBJECTIFIED SEXUAL BODY IS A DEPENSIBLE SITE FROM MEDICAL AUTHORITY WHERE THE LOCATIONS. OF SOCIAL CONSTRUCTS RIDGED AS SYMPTOMS ARE INTERPRETED IN THE PROCESS OF MEDICAL DIALENDS IS. ROCCO GUANTITI

WHO WE ARE AND HOW WE LIVE

TWO MES-SELED CITIES COLLMBUS, ONEO AND OTTAWA, ONTARIO IN THE AD WE ASKED MEMBERS OF THE GAY AND LESBAN CONDILING-TY TO SEND US TWO IX'S SNAPSHOTS OF THEIR BOBIES -- ONE EXTE-DOORDHATES OR A LOVER, AND WHETHER THEY CONSIDER THEIR NECHBORSOOD TO BE URBAN OR SUBURBAN. THE PROTOS ALLOW MUNITY, WHO WE ARE AND HOW HE LIVE. IT ALSO ALLOWS US TO EXAMINE CERTAIN ASSUMPTIONS-LIKE THE MYTH TRAT GAY MEN ARE URBAN OWELLERS WHELE LENGAN PREFER SUBLIRIBA BENJUMIN GRUNS AND MARK ROMENS

COLORADO AN OUTING SPACE

A CHACTEC MASS IS SOON FORDZITTEN. OUR GUZER SPACE PROPOS- ABOUT BEING A GOOD AND SOLID ACTIVE BOARDSENLIAL. AL WILL ADDRESS THAT THREATENING MASS THAT IS PURHED EFFORD SPACE'S BOUNDARIES, IT'S POTENTIAL SLIPPACE, THE POSSI-BELITY OF AN AVALANCHE PAUL HASLHOFER

"OPEN" "SPACE"

THIS COLLABORATION LOOKS AT QUEEK EXPERIENCE, FOR BOTH YOUR TAXIS, APRIL 15TR. IT WAS AN ACT-UP DEMONSTRATION WOMEN AND MEN, SH PUBLIC SPACE IN CANADA JUDGE EXPLORES THAT WAS GOING PLYCK UP AT MIDSIGHT, BASICALLY FROM ELEVEN THE CENSORSHIP OF LESSIAN PRESENCE AND EROTICISM IN TO MONIGHT, FUCK UP THE POSTAL SYSTEM AND DESCUPT ALL TORONTO THEOLOGICA A SERIES OF LARGE OUTDOOR POSTEES WISCH. THESE PROPER PROSE CETTESC THESE TAXES IN IN CREME TO RECORD WERE PART OF A PUBLIC ART SERIES. THE POSTERS ARE OF LESINAN THEIR AWARENESS TO THE ARES CREEK. IT WAS KIND OF AMAZING TO SEMILLITY SUPERIMPOSED ONTO PSKOTOGRAPHS OF PUBLIC OPEN SEE THESE QUEERS ON THE FRONT STEPS OF THIS HELD MUNICIPALITY. SPACE. ADDED TO THES ESSAY ARE DIAGES OF THE REMAINS OF THE WHAT I THINK IS A REALLY BEAUTIFUL BUILDING. IT'S NO ABOVE. THESE POSTERS THAT WERE SELECTIVELY TORN DOWN, SOON AFTER SCHIE-IT LOOKS LIKE IT SHOULD BE IN ANCIENT GREECE OR SOME-DIESE POSTER, DI A CAMPAGN DERECTED AGAINST LESSEAN BIAGERY IN EXCERPTS FROM HIS PROTOESSAY, "WHERE WE LEFT OFF," MINED AND STORPED TRAFFIC ON STH AVENUE, AND, I REMEMBER INCREM EXPLORES THE RELATIONSHIP OF THE LIVES OF GAY MEN TO THE DAY AFTER, IT WAS VERY EXCITING, ODDLY EXCITING, BUT MEMBERY, DISCONTINUITY, AND OUTDOOR SITES AND LANDINARES IN BEING AN EPTROIT CANADRAN I FELT SECURITE DISCRESSED BY IT, VANCTURVER. HE CLOSS BACK TO PLACES WHERE THERE WERE PER- ABOUT ALL THESE PEOPLE MAKING A FUNA, MAKING WORK, AND WALL EVENTS AND CONVERSATIONS INVOLVING HIS PATRIER AND STOPPING TRAFFIC. I WAS VERY AFRAID OF REING ARRESTED RECALUR. HIS TRUST LUNG-TERM BOYFERS THE CEPLORES THE "CUTERNELL" OF COURSE I WAS AN ELEDAL ALTEN

OF THESE SPACES, THE DISLOCATION OF HIS PRIMARY RELATION. SKEPS, AND ALMOST A PETISHIZATION OF HITL, AS THESE PLACES OF WHICH THE VIEWER CAN OPEN, AND TEXT. MARTHA JUDGE & GORDON BRENT INCRAM

OUEER PROHECTIONS:

IN A THE REMARDS OF NEW YORK

WHEN I WAS TWELVE-AND-A-HALF, I WAS UP IN MY BEDRUM WHICH WAS THE LOCUS, REALLY UNTIL | GRADUATED AND LIFT HOME, OF ALL OF MY QUEERNESS. IT WAS WHERE I, YOR! KNOW I WORLD STEAL THE SEATTLE GAY NEWS OR BEN THE SEATTLE GAY NEWS, AND KEEP IT. I HAD LITTLE PLACES ALL OVER MY ROOM WHERE I KEPT ALL THAT STUTY AND INDIS AND WHATEVER, I HAD THIS LITTLE WROTE ME MAYER TWO TIMES A WEEK - HAD ALL HIS LETTERS IN LITTLE CARDROARD TRING, WHEN I WAS TWELVE-AND-A-HALF

POST OFFICE-IT WAS ONE OF THE VERY PILST ACT-UP DEMONSTRATIONS—IT WAS AT THE POST OFFICE AT BYE AVENUE AND SYTH STREET, IT'S A MEALTHER BUILDING AND I DON'T THINK AT THAT POINT THAT WAS REALLY AWARE OF IT. I HAD JUST MOVED HERE—HAD BEEN HERE MAYEE SIX MONTHS -- AND IT WAS THE DEMONSTRATION ON THE LAST DAY OF TAXES, YOU KNOW WHEN YOU HAVE TO MAIL IN

Conversations

IN THE CITY OF MIC START AND MIC PALITY, CONVERSATION A A SERIES OF DOWN-TO-LARTH AND RELAXED DISCUSSIONS ABOUT ART, ARCHITECTURE AND CULTURE. TARING PLACE AT CAFE ARCHITETTURA (JEST ABOUND THE CORNER FROM STOREFRONT), OFER DENNER OR LUNCH, CONTERSATION IS A PUB-LIC SERVER TO PEED TOUR MIND.

CAFE ARCHITETTURA

due to limited seating, RESERVATION are recommended for all events

212 431 5795

QUEER SPACE 1

PANEZ DESCRIBED WITH THE QUELT SPACE ORGANIZING COMMET THE MEMBERS: BEATRIZ COLOMINA, DENNIS DOLLENS, CONDI PATTON, EVE SERVINER, HERRY URBACH AND MARK WIGHT.

rain date, July 10, 4PM

PAREL DISCUSSION WITH PARTICIPATING ARTESTS & ARCHITECTS AND WELFITTED WRITTERS WHO HAVE PARTICIPATED IN THE QUIES APRIL PROXIBANE

> KATE MILLETT JULY 11, MONDAY, 7PM \$15 (includes dinner)

ARTEST KATE MILLETY IS A SEMINAL (FEMINAL) MOMBER OF THE 2ND WAYS OF THE PEMENTS'T MOVEMENT DI THE 60'S & 70'S. SHE WAS PENDIALLY INVOLVED WITH LESBLAN AND GAY LIBERATION BRUSH IT'S DICEPTION IN THE 70'S AND CAME OUT TO THE WORLD IN THE MACKEDE IN 1570. KATE MOLETT IS THE FOUNDER OF THE FARM', A WUMIEN'S ART COLONY IN POLIGIBLEEPSIE, NY, AND IS ALTHOR OF SETTING PULITRIS, PERSON, SITA, TWO BENEAUCH, GUING TO THE LEAVET BUY THE, AND MOST RECENTLY, THE POLITICE OF

KRZYSZTOF WODICZKO AUGUST I, MONDAY, 7PM \$15 (includes dinter)

THE ALIEN STARF PROJECT IS A WORK IN PROCREM BY KRITHITON WOESCERO, WHICH PROVOKES US TO EXAMINE THE MEANING OF THE WORDS "STRANGER," NON-STRANGER, "SELS AND TORNTS-TY (KRISTEVA). THE KIGHT THE POSITION AND DISTANCE BETWEEN THE "LANS" AND THE "OTHER" IS FAMILIAR TRERITORY. WINDSCREEN S UNIQUE CENTRIBUTESN IS AN EXPLORATION OF THE QUESTION OF BRIDGRATION IN A WAY WHELE IS BOTH AUTORIX CEATHSCAL, SOCIAL, AND CRETICAL. THE ALIEN STAFF ITSELF IS A PORTABLE FORM OF INTERACTIVE PERFORMANCE EQUIPMENT AND A CLETCEAL NETWORK FOR INDIVIDUALS AND GROUPS OF DAME-CRAYTS. IT IS AN INSTRUMENT WHICH CIVES THE INDIVIDUAL BOXS-DELVE & CHANCE TO "VOICE," INTERACTING DESCRIP WITH ANY-THE IN THE CITY WIRT MAY BE ATTRACTED BY THE SYMBOLIC FORM IN THE EQUIPMENT AND CHARACTER OF THE BROADCAST.

ON LINE



Queer Space OnLine

During Storefront's exhibition Queer Spaces, SITES OnLine is hosting a free electronic forum open to anyone interested in joining. Participants can download software for either Mac or Windows, configure it for their communication hardware and then read

and leave messages. (User disks will also be available.)

Queer Space OnLine is intended to provide an electronic space for the discussion of the works, issues, and ideas surrounding and emanating from Storefront's exhibition. Toward this goal we will post the show's original manifesto/call-for-works along with the curators' final manifesto.

> (212) 741-6461 BBS (212) 989-7944 Voice





Worn With Toto Pride

OVER THE RAINBOW RUBBERS UN THE LAND OF 'OS'

EVERYTHERIC'S COMBIG UP RANDOWS FOR THE SEABLER OF LOVE - 90% STYLE. WITH A CLICK OF THE HEELS DURCTHY AND TOTO WOULD BE PLEASED TO WELCOME ALL OF US BOTO THE LAND OF "OR," AT THE CHURCE OF OUR CHOICE, WE AT OLD GLORY CONDOMS ARE PROUD TO PRESENT OVER THE RAINBOW RUBBERS, THE PERST SAFER SEX BUT ON THE MARKET TO ENCLADE A RUBBER DAM, ALONG WITH A CONDOM AND LUBRICART. Work WITH TOTA PRINC.

OUR AMERICAN SERIES OF SAFER SICK PRODUCTS RECREATES CLUTURAL KNOW AND SYMBOLS FOR SEX POSITIVE MESSAGES. THE LANDSCAPE IS INFREGUNATED WITH WANTON DESIRE AS WE LOOK AT OUR DEBASED PLANET FOR THE SOURCE OF OUR HEALING.

> JAY CRITCHLEY, PRESENCY OLD GLORY CONDOM CORPORATION

12 MARCH to 16 APRIL Queer Space



SUPPORT

Individual Contributions

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AWARD

THE GREENWALL FOUNDATION AWARDS 1994 ORGAN M. RUEBHAUNEN COMMUNION TO SCIEFTOR JAMES CATHCART To CARATE A SITE SPECIFIC PUBLIC PROJECT IN COLLABORATION WITH STOREFRONT FOR ART & ARCHITECTURE

TUREPRINT RIS. ART & ARCHITECTURE IS PLEASED TO ANNOUNCE THAT IT'S NOMINEE, JAMES CATHEART, IS THE RECORDED OF THE GREENWALL FULNITATION'S 1994 CHEAR M. RUNINGHAUSEN COMMERSION IN SCULPTURE. CXTREAST HAS WORKED ON A NUMBER OF PURISC PROJECTS IN THE MID-WEST, CARADIA, ASID NEW YORK CITY THAT CAN BEST SE VIEWED AS LIKBAN, BOGIAL AND ENVIRONMENTAL EXPERIMENTS. THE \$15,000 O.M.R. CONNECTION WILL ALLOW HIM TO DEVELOP AND REALIZE A NEW PUBLIC PRO-

N THE WINTER OF 1997. CATHCART, IN COLLABORATION WITH FRANK FANTAULDI AND TERRINCE VAN FLILANDER, CREATED A STYR-SPECIFIC INITIALIATION ST STOREFRONT TITLED "UNPROJECTED HARTS." THE TEAM HMPLY CUT BUT METIONS OF STUREFRONT'S EXISTING FACADE AND INSTALLED MYS RORTABLE TOXILETS WIGGES WERE OFFEN FOR PURISE USE. THE EXPERITION ESCAME A CRITICAL STATEMENT ON AND TO "A SOCIETY LOSING TOURSE WITH CIVILITY."

THE GERNWALL FOUNDATION, CREATED IN 1949, POULISS WITHIN ITS ARTS PROFESSION ON SUPPOSE FOR EMBLESS ARTHRE IN ALL DESCRIPTION, AS WELL AS FOR THE ARTS ORGANIZATIONS THAT PRODUCE AND PRESENT THEIR SOME CRANTS IN THE ARTS ARE LIMITED TO ARTHUX AND DECLARZATIONS. IN NEW YORK CITY. THE ORGAN M. RELEMANDEN COMMUNICON WAS DITAG-LEGIED IN HOSOR OF THE FOUNDATION'S CHARMAN EMERITUR. THE PRINT COMPANIED N WAS AWARDED IN 1992 TO CHORDNEAPER/THEATER ARTEST TOWN KILLY THE GLOOD, DI 1995, WAS AWARDED TO PLATWRIGHT. DATABLEYN REINCOLD. JAMES CATRICART WAS CROSEN FOR THE 1924. COMMISSION FROM AMONG 16 NOMBULTED IMPREDIO, NEW YORK CITY-BASED SCHLETCHE, BY A PANEL OF CHRATCHS AND ARTHUR IN THE FIELD.

CONTRIBUTION FORM

I greated falle to respir a contribution of \$ __ My metabolism is his debutable to the full extent of the law, and the chest is made payable in: STOREFRONT FOR ART AND ARCHITECTURE 97 Kenmary Street, New York, NY 10012 EUreel HEATH vip code COUBILLY

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(F)+

00 une

THERE IS NO QUEER SPACE, ONLY DIFFERENT POINTS OF VIEW

THIS PROJECT IN NOT ABOUT THE MAKING OF QUEER SPACE, BUT IT IS A REPRESENTATION OF THE POSSERLITTES OF INDIVIDUAL AND MENDRITY APPROPRIATIONS OF MAJORITY SPACE.

MY INTENTION IS TO DESCRIBE THE APPROPRIATION OF PUBLIC SPACE, NOT TO DEFINE A MINORITY REALM WHICH EXISTS SEPARATED FROM "NORMATIVE" SPACE. WE MUST NOT MAKE EXCLUSIVE CHETTOS OR ENGRAVES, QUEER OR STRAERIT. "QUEER SPACE" EXISTS POTENTIALLY EVERYWHERE IN THE PUBLIC REALM. UNBOUNDED AND EVER-PRESENT, IT IS THE INDIVIDUAL'S APPROPRIATION OF THE PUBLIC REALM THEOLOGY THEIR PERSONAL, EVER-CHANGING POINTS OF VIEW. AN ACCIDENTICAL GUIDE AND NAVIGATIONAL CHART ARE PROVIDED IN THIS PROJECT TO DESCRIBE A SPACE WHICH CAN RARELY BE PERCEIVED ITY THOSE OUTSIDE OF IT, BUT VIVELY PRESENT TO TROSE WHO "COCCUPY" IT. THE INSTALLATION AIMS TO INVITE OTHERS TO OCCUPY NEW YORK CITY FROM MANY DIFFERENT POINTS OF VIEW.

THE PROPERT CONSISTS OF REPRESENTATIONS OF AND RECORDINGS FROM PUBLIC SPACES IN NEW YORK CITY. FAMILIAR PUBLIC SPACES WILL BE MAPPED IN UNFAMILIAR WAYS, AH AUDIO CARRETTE TAPE WILL BE GIVEN TO GALLERY GOIRS WHEN THEY ENTER STORIFRONT, LIKE AN "ACCUMPLE OF AT THE MET. THIS SOUND-SCAPE WILL BE ACCOMPANIED BY A "NAVI-GATIONAL CHART" OF A DRIFT THROUGH PUBLIC SPACES IN THE CITY, (SUBWAY, CENTRAL PARK, WATERFRONT.) THE CHART WILL DEPICT THE SPACES AS CONTRIDOUS RATHER THAN DISCRETE. THEY ARE DEVICES FOR THE EAR AND THE EYE TO INTER INTO MINOR ROUTES THROUGH MAJOR PUBLIC SPACES OF THE CITY.

BRIAN MCGRATH

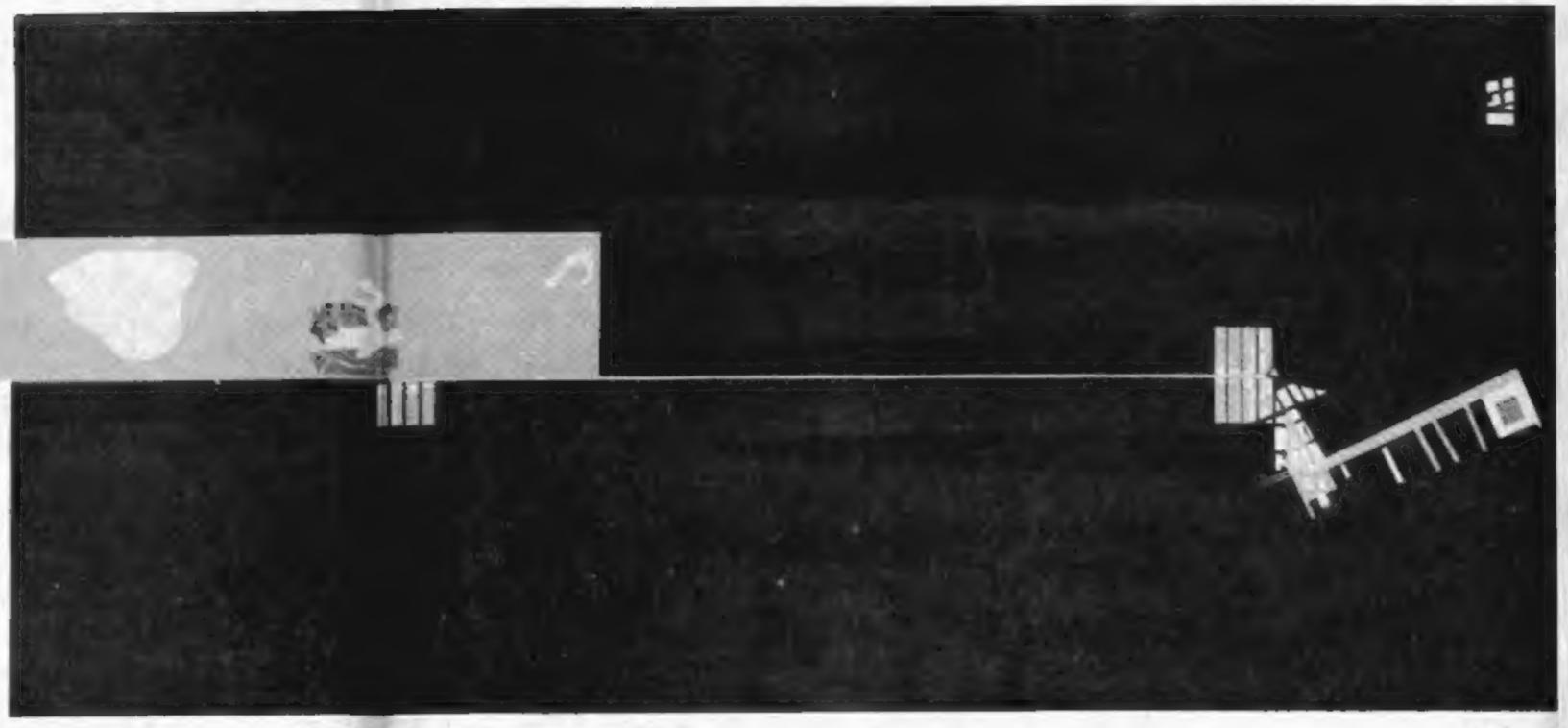
PATH ARCHITECTURE BRIAN MCGRATH MARK WATKERS MACHING LEE



30 SEPTEMBER, 8:05 PM

SCAN THE HORIZON OF M. TWO LARGE CRASH SIMULA-THE AUTOMOBILE DISPLAY SPACES. AN ELABORATE ECHNOPHALLIC COMPANISON ENSURS, AS THE CULTISTS MOVE FROM VEHICLE TO VEHICLE. OTHERS DRIVE ALONG A VAST STRETCH OF ASPRALT, IT'S MAKEINGS REMINISCENT OF THOSE VAST LANDSCAPE DRAWINGS SUPPOSEDLY LEFT BY ALTEN BEINGS. I CONSULT THE ARCHITECT'S DRAWINGS AND REALIZE THAT THIS IS A NOR TAKE ON MANN'S CHINESE THEATER. THE HANDWRITTEN AUTOGRAPHS HAVE BEEN REPLACED BY THE TIRE TRACES OF FAMILIES CAR CHASHES. IN THE DIM LIGHT | THINK I SPOT M'S CAR AS IT BEGINS ITSELF DITO BORDER & CLYDE'S 1934 FORD V-8, [FK's LINCOLN CONTINENTAL, DEAN'S POILSCHE 550, JAYNE MANSHELD'S 1966 BUICK ELECTRA 225, TED KENNEDY'S OLDSMOREL, GRACE KIELY'S ROVER 3500. I POLLOW, REPLAYING THE STREP OF SURCEDE, ASSIGNATION, COLLISION DECAPITATION, AND EXCUESION IN SLOW MOTION, LIKE A LOOP OF FILM WHICH ILUNS OVER AND ONER IN A PORENSIC ATTEMPT TO RECONSTRUCT THE EVENTS.

MICHELLE FORNABAI



CASE, REMEMBERANCE IS SIGNIFICANT TO THE CONSTRUCTION OF PUBLIC MEM-DRY. THE SIGNS CONTAIN INFORMATION ABOUT WHAT OCCURRED AT SPECIFIC LOCATIONS, AND HISTORICIZE EVERYDAY SPACES. THEY MAISE QUESTIONS ANOUT TERRITORY, WHOSE HISTORY COUNTS, AND THE RELATIONSHIP BETWEEN THE PUBLIC AND THE PRIVATE. WHO DEFENES THESE ACTS AS TRANS-GRESSIVE OR CROSSING THE LINE?

EACH SICH WILL MARK A PARTICULAR EVENT, MOVEMENT OR PERSONAL HISTORY:

- THE PIRST GAY RUGHTS DEMONSTRATION IN NEW YORK CITY PROTESTING ANTI-GAY POLICIES BY THE US ARMY (WHITEHALL ST.) TULTUS" BAR WHICH WON A COURT CASE OVER "DECENCY" ISSUES
- WEST 10TH ST. AND WAVELLEY ST.) THE GAY ACTIVIST ALLIANCE FIREHOUSE, AN EARLY SITE OF POST-
- STONEWALL ORGANIZING (99 WOOSTER ST.) BONNIE AND CLYDE'S BAR REPRESENTING LESBIAN CULTURE AND WOMEN'S SPACES (WEST SRD ST.)
- THE EVERARD BATHHOUSE (28TH ST. BETWEEN 5TR AND 6TH
- THE PASSAGE OF THE GAY CIVIL RIGHTS BULL, AFTER 15 YEARS OF POLITICAL AND LEGAL STRUGGLE (CITY HALL).

SCENE OF THE FIRST ACT UP DEMONSTRATION REPRESENTING THE

NEW WAVE OF QUEER ACTIVISM, WHICH CURRENTLY INCLUDE GROUPS SUCH AS QUEER NATION AND THE LESBIAN AVENGERS (WALL & BROADWAY) THE LEGENDARY TRANSVESTITE MAILSHA P. JOHNSON, WHORE

DROWNING DEATH MAY HAVE BEEN THE RESULT OF HOMOPHOBIC VIOLENCE (CHILISTOPHER ST. PIER)

(SPECIAL THANKS TO THE DEPT. OF THANKPORTATION FOR THEIR

ASSETANCE & CONFERENCE REPOHISTORY

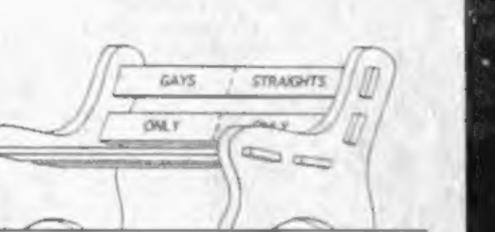


"Our new home ... All it needs is the warmth of friends" HALLMARK CARDS, Inc., Invitation Card 'Open House', MO 64147

HOUSEWARMING APPLICATIONS OF GREEN-TO-YELLOW TEMPERATURE SENSITIVE COATENEETO CONTACT ELEMENTS IN THE ARCHITECTURAL DIVIRONMENT

'YOU CAN TOUCH ME'

JURGEN MAYER



IN GAYS ONLY/STRAIGHTS ONLY

RECENTLY I WAS WORKING ON A COMMISSION INVOLVING A PUB-LIC PARK BENCH AND BEGAN TO EXPLORE THE PHYSICAL AND SOCIAL QUALITIES OF THIS COMMON FORM. I FOUND THAT THE PARK BERCH, LIKE THE SUBWAY OR THE BUS, IS A PLACE THAT IS SEMULTANEOUSLY VERY PUBLIC AND VERY INTENATIL WITHIN PUBLIC ARENAS SUCH AS THESE, QUEER CULTURE HAS BECOME INCREASINGLY VISIBLE. INDIVIDUALLY THOUGH, GAYS AND LIS-BIANS CAN OFTEN REMAIN ANONYMOUS. I COMPARED THIS DILEM-MA WITH THE STRUGGLE OF AFRICAN AMERICANS TO OUTAIN EQUALITY AND ALSO VISIBILITY, DESPITE THEIR MORE OBVIOUS IDENTITY. THE PARK BENCH WAS ONE OF THE PLACES WHERE TRAT BATTLE WAS POUGHT, ALONGSIDE OTHER PUBLIC FACILITIES THAT BRING PEOPLE IN CLOSE CONTACT. IN GAYS ONLY/STRAIGHTS ONLY I HAVE CONFIGURED THE SPACE OF A PARK BENCH TO ENCOURAGE PEOPLE TO CONFRONT THEIR PRI-VATE DIFFERENCES AND TO RAISE SEXUALITY TO A MORE VISIBLE

TOM KALIN



CONFIRMED BACHELOR 1994, 2:40. SUPER 8 ON VIDEO

THE CROSS-DRESSED DUMPSTER CONFERMED ENCHEZOR THROWS PETALS AND BLOS THE GLIDED INTERIOR OF THE DUMPATER IS A QUEEN SPACE. SOMS AT A SERIES OF FUNDAMENTALIST RAVINGS DECAUSE IT REVERSES POLARITIES. IT RECKLESSLY RECONCILES. CULLED FROM THE GAY AGENCY, A CHEEKY, HOMO-ANTITHESES. IT'S A CROSS-DRESSER, IT SHOWS A SITUATION PHONE AGIT-PROP TAPE DISTRIBUTED IN THE U.S. THAT HAS PULLED ITSELF DISEDE OUT. IT'S THE DOUBLE HELD SENATE BY THE CHRISTIAN RADICAL RIGHT IN 1993. UNINCUMO. If THE CITY IS A VEHA, THE DUMPSTER CONTI-A COLLISION OF DISCO HOOKS, PLOATING QUOTES AND RUPE IMAGES OF NATURE, CONFIRMED BACHELOR ALLOWS THE LANGUAGE OF MEDICAL PATHOLOGY TO DISSOLVE INTO ABSURDITY RIGHT BEFORE OUR EVI SMOTHERING IT IN A BLANKET OF BLOCKS.

MAURA SHEEHAN

THE WALLS SPEAK: PASSAGE FROM QUEER PLACES

"PAUSAGES FROM QUEER PLACES" WAS CONCERVED AS A SPACE INCLUSIVE OF QUEER HIS TORY, SEXUALITY, AND THE PSYCHOLOGICAL SPACE QUIEB-NESS OCCUPIES. QUEEK SPACE IS THE PSYCHOLOGICAL PLACE OF QUIER. INTERIENCE A PLACE ENFUSED WITH PARALLEL EXPERIENCES: CALTURAL BELIGIOUS, SOCIAL, PRIVINCAL AND INTELLECTURE. IT IS A PSYCHOLOGI-CAL PLACE, BLURRED WITH OTHERS, WEECH IN CORDENATION COMPRINE. AN IDENTITY

THE PLOCE HANS OF CATER RESTORMAL PETRES AND AN ANIMAMENT. BOY AND GIRL ARE MERCED ANIALLY ABOUT THE BEDA. IN THIS CONVER-GENCE OF TIME AND SPACE A "TRUEB" MAJE IS CREATED METAPHORIC OF DIVERSE AND ISOLATED QUICE EXPERIENCES, IN WHICH NEW LANCOUNCES AND CODES ARE LEARNED, WHERE ONE FINDS AND DEFINES ONE LOWN QUIEER SPACE.

A CLUMET PASSACE WAY SO CONSTRUCTED OF TRANSPARENT FRM STREET WITH DIAGES OF CONTEMPORARY QUIER PEOPLE IN POSITIVE AND LUT. SIZE NEGATIVE DIAGES OF HISTORICALLY DEPUBLICANT OF REES. IN NEGA-TIVE, THE DRAGES ACT AS PUTENTIAL BEALIZATIONS OF THE POSITIVE BMAGES: A CONTERBORARY QUEER CULTURE INTRINSICALLY DEFINED BY THE ART AND LIVES OF ALL QUIEERS IS HISTORY. THIS SPACE ALLL DRS TO THE EXPANDING AND CONTRACTING NATURE OF QUEEN EXPERIENCE. THE TRANSPARENT AND FALSE SAFETY AND YET THE REALITY OF THE CON-STANT PLIN IN AND OUT OF THE CLOSET.

ROBERT RANSICK & BLAKE GOBLE

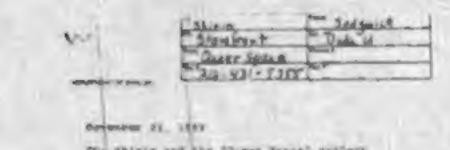


INTRODUCTION

The Queer Space project started as a discussion group formed in the Fall of 1992 between Dennis Dollens, Eve. Kosofsky Sedgwick, Elizabeth Diller and myself. The initial impulse came from StoreFront's invitation to organize an exhibition that would articulate the role of space in questions of sexuality. Even before the first meeting, the focus became queer space. I don't think that any of us quite realized what we were getting into. What we had anticipated as a series of organization meetings to get the project started turned into a long series of discussion over chinese rolls and coffee at a local joint across the street from StoreFront. Over time, other people joined some of our discussions, including Rosalyn Deutsche, Douglas Crimp, Robert Reid-Phart, John Ricco, Robin Lewis, Jackie Goldsby, Jeff Nunokawa, Mark Wigley Henry Urbach and Cindy Patton-the last three quickly becoming part of the organizing group. Traces of this ongoing dialogue can be found in a series of manifestor that were produced collectively over these months and across many fax machines as we struggled to clarify the project for ourselves and for the myriad of institutions to which we applied for funds. Here we have reproduced one of those circulating faxes as an instances of the lund of exchanges that occurred (and may be too, of the pleasures and difficulties of collaborative writing). A dossier of all the documents produced during this process, from early drafts of polemical position statements to grant applications and letters of recommendation will be in the gallery space. We are proud to announce that we were rejected by every institution that we applied to for financial support.

The project did not initially have one single program but was always multifaceted and ambitious. The very idea of an exhibition was repeatedly contested. Many possibilities were dis-cussed involving the space of shop windows, billboards, video games, e-mail, symposium, fashion shows, the Circle line, walking tours, bus tours, queer kinesthetics, posters, personal ads, performances, actions around the proposed AIDS drop in center in Soho, mapping homophobic geographies, analyas of queer migrations and so on. At a certain point we decided to begin a long series of such events by registering the diverse responses to an open call to proposals and manifestos. The resulting installation is not so much an exhibition as a forum for debate.

BEATRIZ COLOMINA June 9, 1994



The shirts and the "June Space" profess Thanks for the two brafts of our matitable. I just bed a few suppositions to odd to Secular a spect. Som about something All again to quote tuting it, untilling it, hidden in it, untilling it are some of the ways that uphas spaces, both public and private, era appropriated. "percented." and transformed into attes for the refiguration of garder and secunitary. Stile there have been related of debate concentrates and seria. The question of exaculty in synkinethets and order opens has gone statually underseased. Event acceptance will incorporate that combineded themselve. You

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WANTED QUEER SPACE MANIFESTOS/PROPOSALS

Flaming through outer space? Or creasing your owner child? ACTing UP, going down, carrying on.

Hang around, come across, put out, jerk off, log on, boogse down, work through, fashion forward, lay back

Safeta Danger Uptown. Dountown. Ask. Tell. Where are the traces of all our queet ancesters? Where did they arms. shelter, display, disport, depart

Melon Dixon says: "I'll be somewhere listening for my name." Voices and disasservals. Trade, betrayal, tradition. Erasses - racions races, Laborers, labore loafing, and luxuries, and localiness. A homeless person's "right to primacy" - where does it how? Younger and older effermate / femme / feminine / masculine / butch. Commotions, emotions,

Dignity/pride/exhabitionism/shyness/shame/attitude/ public displays of affection.

"All the rage"

When is a march a parade a demonstration?

QUEER SPACES

New York City's Gay and Lesbian Civil

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REPORTSTORY HAS QUATED A SERIES OF STREET SIGNS ABOUT OVER-

LOOKED HISTORIES AND UNMARKED PLACES THAT ARE "QUIEER SPACES."

THE SIGNS MARK DOM SITES ON NEW YORK CITY STREETS AND CLAIM

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TRIANGLES, MEASURING APPROXIMATELY 24" ON EACH SIDE, ARE

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QUEER SPACES

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The dictionary says: "Queer from German quer (oblique, cross,

What makes space queer? How to give queer space a history and a future, a powerful presence? What's the queerest in utopias, in diasporas, in environments, in intimacies, in bowling leagues, in health and illness, in solidarity, in urban pets, in nationalism and cosmopolitanism, in self-defense, in cyberspace, in jobs and no jobs, in film and video, in the Christian Right, in memory, in the hypothalmus, in the high schools, in dancing and walking, in civil society, and in intenor decorating? The Storefront for Art and Architecture in New York is soliciting QUEER SPACE MANIFESTOS and MANIFESTO/PROPOSALS

EVE KOSOFSKY SEDGWICK

SOMETHING ABOUT SPACE IS QUEER

In one of our earliest discussions we began with the phrase "all space is queer," which was soon qualified and elaborated in order to arrive at some coherent call for works, initially in the form of art, text or architectural proposals. Our goal was to raise a series of questions by presenting some individual readings of being queer in space while at the same time challenging stereotypical views of queered space and of queers occupying, writing and designing both literal and literary space. The results of this call are now installed both in and around Store Front for Art and Architecture and in the streets of the city. We invite you to guage its success and participate in the ongoing discussion.

Our concern was to open the question of queer space up rather than pin it down aesthetically or conceptually. What became clear from the group discussions and looking at the fifty-something proposals were the complications and contradictions hidden within our working premise. These were captured eloquently by the manifesto that carried the line "I am queer space." It placed our assertion that "all space is queer" fully into a social context. The radical use of "I" highlights the entanglement of subjectivity and space while nullifying any objectification of space in general-liberating both queerness and space from the repressive weight of stereotypes whose end result is always violence. Queerness is not amply a property of certain subjects or certain spaces or certain relationships between them. While all space may be June 7, 1994 queer, that queerness is not necessarily related to the way that it is occupied. Not even specifically queer space is always

queer. The "transitional" or "marginal" spaces often occupied by "queers" are not necessarily themselves queer. The queerness of space often surfaces under what seems to be the least queer conditions. At the very least, queer identity (and all forms of identity have their queer sites and moments) involves transactions with both the queerness of space and its

To think about queer space is to rethink the terms "queer" and "space." Is "queer" a kind of irreducible strangeness, the repressed condition of apparently stable entities, the uncanniness of everyday life? Or does "queer" refer to the term of gay and lesbian self-identification that reemerged around 1990 to describe a new constellation of sexual-social-political identities? And likewise, with "space": do we mean physical space? Or do we mean the space of discursive practices, texts, codes of behaviour and regulatory norms that organize social life? Throughout this project, we have tried to keep all these senses and to highlight the different kinds of bond between them. For us, such a rethinking of the politics of space has become an urgent priority. The built environment can no longer be exempted from a sustained interrogation on

Such an interrogation must involve multiple interventions into both specific spaces and the various institutions that surtain them. A whole array of institutional practices seek to regulate queerness by defining it in a way that allows it to be either excluded from a space or included within it. These definitions have to be contested. To think about how queerness is reflected, embodied, denied, or sustained in spatial form requires a whole different understanding of space, one made possible by new alliances between architects, artists, activists and cultural critics.

In the end, this small exhibition can do little more than point to the enigmas of queer space by presenting individual challenges and images, works that break down violent stereotypes and open up different ways of thinking, different forms of action. Hopefully, this is just the beginning of a very long campaign to rethink and reactivate queer space

BEATRIZ COLOMINA DENMS DOLLENS EVE SOPOSKY SEDGWICK HENRY URBACH MARK WIGLEY

CHRISTMAS EFFECTS

What's "queer"? Here's one train of thought about it. The depressing thing about the Christmas season-isn't it?-is that it's the time when all the institutions are speaking with one voice. The Church says what the Church says. But the State says the same thing maybe not (in some ways it hardly matters) in the language of theology, but in the language the State talks: legal holidays, long school hiatus, special postage stamps, and all. And the language of commerce more than chimes in, as consumer purchasing is organized ever more narrowly around the final weeks of the calendar year, the Dow Jones aquiver over Americans' "holiday mood." The media, in turn, fall in triumphally behind the Christmas ph lanx: ad-swollen magazines have oozing turkeys on the cover, while for the news industry every question turns into the Christmas question-Will hostages be free for Christmas? What did that flash flood or mass murder (umpty-ump people killed and maimed) do to those families' Christman' And meanwhile, the pairing "families/Christmas" becomes increasingly tautological, as families more and more cons tute themselves according to the schedule, and in the endlessly iterated image, of the holiday itself constituted in the image of "the" family.

ADAM KUBY

The thing hasn't, finally, so much to do with propaganda for Christianity as with propaganda for Christmas itself. They all-religion, state, capital, ideology, domesticity, the discourses of power and legitimacy—line up with each other so neatly once a year, and the monolith so created is a thing one can come to view with unhappy eyes. What if instead there were a practice of valuing the ways in which meanings and institutions can be at loose ends with each other? What if the richest junctures weren't the ones where maything manu the same thing? Think of that entity "the family," an impacted social space in which all of the following are meant to line up perfectly with each other:

a surname

a sexual dyad a legal unit based on state-regulated marriage a circuit of blood relationships

a system of companionship and succor

a proscenium between "private" and "public" an economic unit of earning and taxation the prime site of economic consumption the prime site of cultural consumption a mechanism to produce, care for, and acculturate

a mechanism for accumulating material goods over several generations

a daily routine a unit in a community of worship a site of patrious formation

and of course the list could go on. Looking at my own life, I see that-probably like most people-I have valued and pursued these various elements of family identity to quite differing degrees (e.g., no use at all for worship, much need of companionship). But what's been consistent in this particular life is an interest in not letting very many of these dimensions line up directly with each other at one time. I see it's been a ruling intuition for me that the most productive strategy diarticulate them one from another, to diengage them—the bonds of blood, of law, of habitation, of privacy, of companionship and succor-from the lockstep of their unanimity in the system called "family"

Or think of all the elements that are condensed in the notion of sexual identity, something that the common sense of our time presents as a unitary category. Yet, exerting any pressure at all on "sexual identity," you see that its elements include

your biological (e.g., chromosomal) sex, male or

female (supposed to be the same as your biologthe preponderance of your traits of personality and appearance, masculine or feminine (supposed

your self-perceived gender assignment, male or

to correspond to your sex and gender); the biological sex of your preferred partner, the gender assignment of your preferred partner supposed to be the same as her/his biological

the masculinity or femininity of your preferred partner (supposed to be the opposite of your own); your self-perception as gay or straight (supposed to correspond to whether your preferred partner is your sex or the opposite);

your preferred partner's self-perception as gay or straight (supposed to be the same as yours); your procreative choice (supposed to be yes if

straight, no if gay), your preferred sexual act(s) (supposed to be insertive il you are a male or masculine, receptive is you are female or feminine).

your most croticized sexual organs (supposed to correspond to the procreance capabilities of your sex, and to your insertive/receptive assign-

your sexual fantasses (supposed to be highly congruent with your sexual practice, but stronger in your main locus of emotional bonds (supposed to reside in your preferred sexual partner);

your enjoyment of power in sexual relations (supposed to be low if you are female or feminine ugh if male or masculine); the people from whom you learn about your own gender and sex (supposed to correspond to

yourself in both respects). your community of cultural and political identification (supposed to correspond to your own iden-

sient presumptions it has to make about a given person's sexpresumptions that are true only to varying degrees, and for many people not true at all: that everyone "has a sexuality" for instance, and that it is implicated with each person's sense of overall (denuity in similar ways, that each pe son's most characteristic erotic expression will be oriented toward another person and not autoerotic; that if it is alloerotic, it will be oriented toward a single partner or kind of partier at a time; that its orientation will not change over time. Normatively as the parenthetical prescriptions in the list have suggest, it should be possible to deduce anybody's entire set of specs from the initial datum of biological sex alone -if one adds only the normative assumption that "the biological sex of your preferred partner" will be the opposite of one's own. With or without that heterosexist assumption ough, what's striking is the number and difference of the dimensions that "sexual identity" is supposed to organize into a scamless and univocal whole

And if it doesn't?

That's one of the things that "queer" can refer to: the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone's gender, of anyone's sexuality aren't made (or con't be made) to signify monolithically. The experimental linguistic, epistemological, representational, political adventures attaching to the very many of us who may at times be moved to describe ourselves as (among many other possibilities) pushy femmes, radical facries, fantasists, drags, clones, leatherfolk, ladies in tuxedoes, feminist women or feminist men, masturbators, bulldaggers, divas, Snap! queens, butch bottoms, storytellers, transsexuals, aunties, wandabes, lesbian-identified men or lesbians who sleep with men or people able to relish, learn from, or identify with

Agam, "queer" can mean something different: a lot of the way? have used it so far in this dossier is to denote, almost simply, same-sex sexual object choice, lesbian or gay, whether or not it is organized around multiple crisi-crossings of definmoral lines. And given the historical and contemporary force of the prohibitions against may same-nex sexual expression,

for anyone to disavow those meanings, or to displace them from the term's definitional center, would be to dematerialize any possibility of queerness itself

At the same time, a lot of the most exciting recent work around "queer" spiru the term outward along dimensions that can't be subsumed under gender and sexuality at all: the ways that race, ethnicity, postcolonial nationality crust-cruss with these and other identity-constituting, identity-fracturing discourses, for example Intellectuals and artist of color whose sexual self-definition includes "queer"-I think of an Isaac Julien, a Gloria Anzaldiia, a Richard Fung-are using the leverage of "queer" to do a new kind of justice to the fractal introcacies of language, skin, migration, state. Thereby, the gravity (I mean the grantist, the meaning, but also the asster of gravity) of the term "queer" itself deepens and shifts.

Another telling representational effect. A word so fraught as "queer" in fraught with so many social and personal histories of exclusion, violence, defiance, excitement-never can only denote, nor even can it only connote, a part of its experimental force as a speech act is the way in which it dramafizes locutionary position itself. Anyone's use of "queer" about themselves means differently from their use of it about someone else. This is true (as it might also be true of "lesbian" or "gay" because of the violently different connotative evaluations that seem to cluster around the category. But "gay" and "lesbian" still present themselves (however delusvely) as objective, empirical categories governed by empirical rules of evidence (however contested) "Queer" seems to hinge much more radically and explicitly on a person's undertaking particular, performative acts of experimental self-perception and filiation. A hypothesis worth making explicit; that there are important senses in which "queer" can signify only selen ettached to the fast person. One possible corollary that what it takes - all it takes -- to make the description "queer" a true one is the impulsion to use it in the first per-

The binary calculas I'm describing here depends on the nexton that the male and female sexes are each other's "opposites," but I do want to regnier a specific demurral against that be of easy rememon water. Under no matter what cultural construchon, worsen and men are more like each other than chalk a like cheese, than ratioculation is like raisons, than up is like down, or than I is like 0. The biological, psychological, and cognitive attributes of men overlap with those of women by vasily more than they differ from them.

A related is that amplifies some of the organ raised in thousant appears in the introduction to Englanding of the Case, pp. 25-

Eve Kosofsky Sedgwick, from Tondovae, (Duke University Press, 1993)